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Here
I Come!**

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years
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IRISH REPERTORY THEATRE

CHARLOTTE MOORE, ARTISTIC DIRECTOR | CIARÁN O'REILLY, PRODUCING DIRECTOR

ON THE FRANCIS J. GREENBURGER MAINSTAGE

As part of *THE FRIEL PROJECT*

PHILADELPHIA, HERE I COME!

BY **BRIAN FRIEL**

DIRECTED BY **CIARÁN O'REILLY**

STARRING

**CIARAN BYRNE, PETER CORMICAN, TERRY DONNELLY,
PATRICK FITZGERALD, DEIRDRE MADIGAN, DAVID McELWEE,
CLARE O'MALLEY, CIARÁN O'REILLY, TIM PALMER,
JAMES RUSSELL, A.J. SHIVELY, AND EMMET EARL SMITH**

scenic design

**CHARLIE
CORCORAN**

costume design

**ORLA
LONG**

lighting design

**MICHAEL
GOTTLIEB**

sound design & original music

**RYAN RUMERY &
M. FLORIAN STAAB**

properties

**NICOLE
ROZANSKI**

dialect coach

**JANE GUYER
FUJITA**

hair & wig design

**RACHAEL
GEIER**

assistant director

**LIAM
PRENDERGAST**

production stage manager

**APRIL ANN
KLINE**

assistant stage manager

**JADE
DOINA**

press representative

**PRINT SHOP
PR**

casting by JZ Casting

**GEOFF JOSSELSO, CSA
KATJA ZARLISNKS, CSA**

general manager

**LISA
FANE**

OPENING NIGHT: MARCH 24, 2024

THE FRIEL PROJECT IS UNDERWRITTEN IN PART BY MARY LOU AND JOE QUINLAN

PHILADELPHIA, HERE I COME! PREMIERED IN 1964 AT THE GAIETY THEATRE IN DUBLIN.

THIS PRODUCTION OF *PHILADELPHIA, HERE I COME!* HAS BEEN LICENSED BY ARRANGEMENT WITH THE AGENCY (LONDON) LTD, 24 POTTERY LANE, LONDON W11 4LZ E-MAIL: INFO@THEAGENCY.CO.UK

IRISH REPERTORY THEATRE'S 2023-2024 SEASON IS SUPPORTED, IN PART, BY YOUR TAXPAYER DOLLARS THROUGH THE NEW YORK STATE COUNCIL ON THE ARTS WITH THE SUPPORT OF GOVERNOR KATHY HOCHUL AND THE NEW YORK STATE LEGISLATURE AND THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS, IN PARTNERSHIP WITH THE CITY COUNCIL; AS WELL AS CULTURE IRELAND, THE AGENCY FOR THE PROMOTION OF IRISH ARTS WORLDWIDE; THE DEPARTMENT OF FOREIGN AFFAIRS AND THE CONSULATE OF IRELAND IN NEW YORK; THE HOWARD GILMAN FOUNDATION, THE SHUBERT FOUNDATION, THE CHARINA ENDOWMENT FUND, THE MORRIS & ALMA SCHAPIRO FUND, THE HAROLD & MIMI STEINBERG CHARITABLE TRUST, THE HUGOTON FOUNDATION, THE LEON LEVY FOUNDATION, THE TOW FOUNDATION, IRELAND FUNDS AMERICA, MUTUAL OF AMERICA, THE MICHAEL TUCH FOUNDATION, AND OUR MANY GENEROUS MEMBERS AND DONORS.

HISTORICAL CONTEXT: IRELAND IN THE 1960s-1970s

Brian Friel's *Aristocrats* and *Philadelphia, Here I Come!* take place approximately a decade apart, with the latter set in 1962 and the former in the mid-1970s. Despite depicting vastly different families, the two plays are both set in Ballybeg, the fictional Donegal town featured in several of Friel's plays.

"He must primarily be himself, highly individual, but he is also THE IRISHMAN who appears to conform — and does — but who leaves." — Brian Friel, on *Philadelphia, Here I Come!*

The '60s and '70s saw Ireland in a period of transition. The beginning of the 20th century had been characterized by the struggle for Irish independence, the partition of the island, and the establishment of a new political order, marked by events like the Easter Rising in 1916, the War of Independence from 1919-1921, and the establishment of the Irish Free State in 1922. Political leader Eamon De Valera — who served three terms as Taoiseach (Prime Minister) and once as president between 1937 and 1973 — sought to disentangle Ireland from British influence after independence was achieved. A new Irish identity was modeled on traditional, conservative values and tied up in the rule of the Catholic Church, which had become a key proponent of Irish nationalism.

By the 1960s, Ireland was moving away from this conservatism and toward a more modern and secular society. As the grip of the Catholic Church on societal norms began to loosen, a tension between traditional Irish culture and a more modern Ireland began to take place, particularly between generations. This social and cultural shift, combined with Ireland's changing economic landscape, was a catalyst for the decline of the aristocracy.

"Ballybeg Hall — From Supreme Court to Sausage Factory" — Eamon, *Aristocrats*

Following the Irish War of Independence in 1922, the once-powerful Anglo-Irish aristocracy found itself grappling with cultural and economic challenges. The predominantly Protestant aristocracy had played a major role in Irish politics and owned estates which sometimes exceeded 2,000 acres in size, in stark contrast to the Catholic majority. However, there were in fact Catholic members of this social class — such as the O'Donnell family in *Aristocrats* — who were removed from their fellow Catholics socially, economically, and even physically with the dominance of what was known in Ireland as the "big house".

The term "big house" refers to the grand country residences of the landed gentry, symbolizing both social and economic privilege. These houses were not just dwellings but hubs of economic activity, surrounded by farmland which the aristocracy rented to tenant farmers who cultivated the land. Tenant farmers were vulnerable to crop failure, had limited security, and were subject to their landlords.

This dynamic between aristocratic landlords and tenant farmers changed at the turn of the 20th century. The Irish Land Acts in the late 19th and early 20th centuries sought to break up large estates and transfer land ownership to tenant farmers. During the War of Independence and the Civil War, approximately 275 big houses were burned by the Irish Republican Army, since they symbolized an oppressive age-old social order which was at odds with the fight for an independent and equal Ireland. Due to both this destruction and the land reforms, 80% of the land had been transferred to tenants by the end of World War I. Today, some big houses stand as preserved landmarks, offering glimpses into Ireland's past and representing both historical grandeur and the inequality of a bygone era.

**"I've stuck around this hole far too long. I'm telling you, it's a bloody quagmire, a backwater, a dead-end! And everybody in it goes crazy sooner or later! Everybody!"
— Gar Public, *Philadelphia, Here I Come!***

HISTORICAL CONTEXT: IRELAND IN THE 1960s-1970s

Ireland was plagued by economic challenges in the 1950s, with high unemployment rates and low wages leaving many with limited career prospects, especially the younger generation. The small farm rural economy was in an irreversible decline and the state did not fill the gap with the development of new industries. Emigration, which had long been commonplace in Ireland, prevailed, as a significant number sought better economic opportunities abroad. This was spurred on by the advances in transportation making international travel more accessible than ever, and emigration became a tempting choice for those feeling stuck in rural areas. In the 1950s, Ireland – which had a population of under three million – lost approximately half a million people to emigration.

This emigration wave was not entirely novel, considering Ireland's history of migration due to causes like the Great Famine, economic hardships, and colonial influence. In 1955, the Commission on Emigration noted that leaving the island was now 'a part of the generally accepted pattern of life'.

“That was across the border – away in the north.” – Alice, Aristocrats

By the late 1960s, tensions were escalating in Northern Ireland, particularly between the Catholic nationalist minority and the unionist-dominated government, which favored the Protestant majority. Inspired by civil rights movements in the US, the Northern Ireland Civil Rights Association demanded an end to discrimination faced by the Catholic minority in areas such as housing and employment.

In August 1969, a peaceful civil rights march in Derry turned violent when the police used batons and water cannons against the protesters; two days later, the Battle of the Bogside began when violence broke out between police and Catholic residents in Derry's Bogside community. The deployment of British troops to the area in response to rising tensions marked a turning point for the North, leading to a prolonged period of military involvement in the region.

While *Aristocrats* and *Philadelphia, Here I Come!* may not directly engage with The Troubles, they exist within the broader context of political unrest and violence. The Troubles further deepened the complexities of Irish identity, sparking debates and discussions that resonated far beyond the borders of Northern Ireland.



Photo: Carol Rosegg

The Friel Project Directors

Ciarán O'Reilly (*Philadelphia, Here I Come!*), Doug Hughes (*Translations*), and Charlotte Moore (*Aristocrats*)

PHILADELPHIA, HERE I COME!: PRODUCTION HISTORY

When *Philadelphia, Here I Come!* first premiered in the Gaiety Theatre in 1964, Brian Friel was a largely unknown playwright. Prior to 1964, Friel had produced a handful of plays for stage and radio in Dublin, Belfast, and on BBC Radio. Friel had been given the opportunity to hone his skills as a dramatist in 1963 when Tyrone Guthrie invited him to observe rehearsals in the Guthrie Theater in Minneapolis. Friel worked as an “observer” in the three months prior to the Guthrie Theater’s inaugural opening, and when he returned to Ireland after his stint in the US, he carried the beginnings of the script that would launch his career.

Friel hoped *Philadelphia, Here I Come!* would premiere in London, but discussions revealed that the script needed work before it could be produced, including clarification of Private and Public Gar, removing the initial prologue and epilogue, and omitting some of the 28 instances of the word “bugger”. *Philadelphia* found its place at the Dublin Theatre Festival, where it was a breakthrough success with Irish audiences. *The Irish Press* described it as a “new twist to an ‘American wake’”, while the *Irish Independent* hailed it as “the best new Irish play of the year”, and *The Sunday Independent* characterized it as “all sexed up and chromium-plated with anti-clericalism”.

Despite its initial triumph, negotiations for the play to transfer to London or New York encountered obstacles. Eventually, the play found a home on Broadway, where it toured in Philadelphia and Boston before opening at the Helen Hayes Theatre in New York in February 1966. Its success in the United States was remarkable, earning it a place as one of the four Tony nominees for Best Play in 1966 and establishing itself as the longest-running Irish play in Broadway history.

Philadelphia arrived at a point when Ireland was in vogue in the United States, following the presidency of John F. Kennedy and the movement of Irish Americans into positions of privilege and power. Simultaneously, depictions of Ireland were rose-tinted, with the success of *The Quiet Man* directed by John Ford and the saturated photography of John Hinde. The play’s success in the US marked a turning point in Friel’s trajectory, solidifying *Philadelphia* as a timeless piece of theater and showcasing his ability to transcend national boundaries.

Since then, *Philadelphia* has seen an abundance of productions across the globe. In 2004, the Association of Regional Theatres Northern Ireland staged a production, directed by Adrian Dunbar. The following year, *Philadelphia* was staged for the second time at Irish Rep, directed by Ciarán O’Reilly. A Second Age Theatre Company production of the play toured Ireland in 2007, stopping off in Donegal, Ennis, Dublin, and Cork, as well as New York, Texas, and California in the United States. The play returned to its home stage of Dublin’s Gaiety Theatre in 2010, and was subsequently performed at London’s Donmar Warehouse in 2012 and at the Lyric Theatre in Belfast in 2014. Recently, in October 2021, Patrick Talbot Productions presented the play at Cork Opera House. *Philadelphia* is part of the Irish Leaving Certificate curriculum, studied by students in preparation for their final exams, as well as the English course of the International Baccalaureate.

PHILADELPHIA, HERE I COME!: GLOSSARY

Bundoran:

A seaside resort in Donegal which made for a popular destination.

Shilling:

A former unit of currency equal to 12 pence, or one-twentieth of a pound.

“Bob” is another term for shilling.

Yank:

Used to refer to an American, informally.

Pollock:

A fish of the cod family, found in the North Atlantic.

Bugger:

Used as a term of abuse, typically referring to a man.

Bagatelle:

A thing of little importance; a very easy task.

Laddybuck:

Slang referring to a man; it can be slightly insulting.

Act of Contrition:

A penitential prayer in the Roman Catholic Church.

Codger:

Slang referring to an elderly man, especially one who is old-fashioned or eccentric.

‘The curlew and the snipe’:

Birds common in Ireland

Consumption:

Tuberculosis.

Rudolph Valentino:

An Italian silent film star known for being a sex symbol.

MEET THE CAST!



CIARAN
BYRNE



PETER
CORMICAN



TERRY
DONNELLY



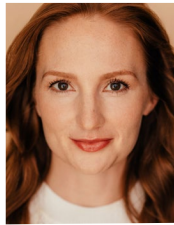
PATRICK
FITZGERALD



DEIRDRE
MADIGAN



DAVID
McELWEE



CLARE
O'MALLEY



CIARÁN
O'REILLY



TIM
PALMER



JAMES
RUSSELL



A.J.
SHIVELY



EMMET EARL
SMITH



DAN
MACKE



POLLY
McKIE

CAST

<i>Senator Doogan/Canon O’Byrne</i>	Ciaran Byrne
<i>Ben</i>	Peter Cormican
<i>Madge</i>	Terry Donnelly
<i>Master Boyle/Con</i>	Patrick Fitzgerald
<i>Aunt Lizzy</i>	Deirdre Madigan
<i>Gar (Public)</i>	David McElwee
<i>Katie Doogan</i>	Clare O’Malley
<i>S.B. ‘Screwballs’ O’Donnell</i>	Ciarán O’Reilly
<i>Tom</i>	Tim Palmer
<i>Ned</i>	James Russell
<i>Gar (Private)</i>	A.J. Shively
<i>Joe</i>	Emmet Earl Smith

UNDERSTUDIES

For *Gar(Private)/Ned/Tom/Joe* — Dan Macke
For *Madge/Aunt Lizzy* — Polly McKie

TIME & PLACE

1962 in the small village of Ballybeg in County Donegal, Ireland.
The action takes place on the night before, and the morning of
Gar's departure for Philadelphia.

RUNNING TIME: 2 hours and 15 minutes, including an intermission

SPECIAL THANKS

Susan Davey, Barry McNabb

WHO'S WHO IN THE CAST

CIARAN BYRNE (*Senator Doogan/Canon O'Byrne*)
Select Career Highlights: THEATRE: *The Freedom Of The City* (Irish Rep), *Moment* (Studio Theatre), *Made By God* (Irish Rep), *The Night Alive* (City Theatre), *Juno and the Paycock* (Irish Rep), *The Mountains Look Different* (Mint Theater Company), *A Touch of the Poet* (Irish Rep), *Observe The Sons Of Ulster Marching Towards The Somme* (PICT Classic Theatre), *The Dead, 1904* (Irish Rep), *Blood* (The Cell), *Doubt: A Parable* (Theatre Workshop of Nantucket). TELEVISION & FILM: *The Second Sun* (Michael Mailer Films, Director: Jennifer Gelfer), *Cold Trail* (Werner Traut Producer/Director), *Diery* (Mailer Tuchman Media, Director: Jennifer Gelfer), *Public Morals* (Directed by Edward Burns, Produced by Steven Spielberg). SPECIAL DEDICATION: For John V.

PETER CORMICAN (*Ben*) Previously at Irish Rep, *The Dead, 1904, Donnybrook, Freedom of the City, Emperor Jones, The Rivalry, The Yeats Project, Celtic Christmas, The Streets of New York, and The Irish and How They Got That Way*. He appeared on Broadway in *Follies*, London's West End in *Lady In The Dark*, and *The Phantom of the Opera*. His many regional and touring credits include *Buddy, the Buddy Holly Story* (UK national), *Closer than Ever* (Canada), *The Phantom of the Opera* (Toronto, Far East, and Music Box tours), *The Graduate* (Ivoryton), *Sweeney Todd* (Leicester UK), *A Little Night Music* (Kennedy Center), *Roschild and Sons, Fiddler on the Roof, Love Goes to Press, Mary Broome, Milk and Honey, My Fair Lady, Man of La Mancha, The Plough and the Stars* AEA debut 1975. In film & TV, he appeared in *She's Funny Like That* directed by Peter Bogdanovich, *Girls* (HBO), *Behind the Mask* (CBC), and *Secret Lives of Dentists*. Many thanks to Charlotte and Ciarán.

TERRY DONNELLY (*Madge*) has been a member of the Abbey Theatre, Dublin, and the National Theatre, London. Among very many plays at the Irish Rep, she has been seen in *Two by Synge, The Tinker's Wedding, Lady G: The Plays and Whisperings of Lady Gregory, The O'Casey Cycle, The Dead, 1904, Riders to the Sea, Transport - The Musical, Crackskull Row, The Yeats Project, Grandchild of Kings, and The Irish and How They Got That Way* by Frank McCourt. Regionally, Terry has performed in *Dancing at Lughnasa* and *The Streets of New York*. In film and TV, her credits include *A Hungry Feeling* (4 Oaks Prods.),

The Silver Tassie (BBC), *Law and Order* (NBC), *The Crezz* (ITV), *Bully Tiny* (RTE), *The Sash* (RTE), and *Kylemore House* (RTE).

PATRICK FITZGERALD (*Master Boyle/Con*) made his stage debut in the Irish Rep's first production, *The Plough and the Stars*. He has appeared in: *Whistle in the Dark, Playboy of the Western World, Philadelphia, Here I Come!, The Shaughraun* (twice), Hal Prince's *Grandchild Of Kings* (Clarence Derwent Award), *Sive, Yeats: A Celebration, Sea Marks* (twice), and numerous other productions for the company. Other theatre credits include: *The Sisters Rosensweig* (Lincoln Center and Broadway), Mike Leigh's *Ecstasy* (New Group - Obie Award), *Mojo* (Atlantic), *A Clockwork Orange* (Steppenwolf), and *Katie Roche* (Mint). He's most proud of the Irish Rep production of his own play, *Gibraltar: An Adaptation After James Joyce's Ulysses* (NY Times critics pick). Mr. Fitzgerald curates the James Joyce New York Reading Group which has been meeting, in one form or another, for the last thirty years.

DEIRDRE MADIGAN (*Aunt Lizzy*) is delighted to be making her Irish Rep debut. On Broadway, *Hillary and Clinton* (Joe Mantello dir.), *Sweat* (Kate Whorisky dir.), *A Delicate Balance* (Pam Mackinnon dir.), *Who's Afraid of Virginia Woolf* (Pam Mackinnon dir.), and *After the Night and the Music* (Daniel Sullivan dir.). Her Off-Broadway credits include *Coal Country* (NYSF), *Exit Strategy* (Primary Stages), *Barbra's Wedding*. In the regional scene, she has been part of productions such as *The Age of Innocence* (Hartford Stage, McCarter Theatre), *Vanya and Sonia and Masha and Spike, Other Desert Cities* (Bucks County Playhouse), and *A Nightingale Sang, A Marriage Minuet*, (Westport Country Playhouse), *Seven Homeless Mammoths Wander New England* (Two Rivers Theatre), *The Exceptionals* (CATF), *God of Carnage, Mary Stuart, and The Little Foxes* (Pittsburgh Public Theatre). In film, she appeared in *Strange Kindness*, and on TV, she was part of *Kevin Can F&K Himself, Chicago Med, Law and Order, L&O CI, L&O SVU, Marvel's Daredevil, New Amsterdam, FBI, and The OA*.

DAVID McELWEE (*Gar (Public)*) Theatre: *How to Transcend A Happy Marriage... (LCT), A Man for All Seasons* and *Snow Orchid* (Theatre Row), *The Wayside Motor Inn* (Signature Theatre), *All My Sons* (Guild Hall), *Our Town, Macbeth, and Luna Gale* (Actors' Theatre of Louisville), *Memoirs of a Forgotten Man* (CATF), *Seminar* (The Kitchen Theatre), and *Red*

WHO'S WHO IN THE CAST

(Florida Rep and B Street Theatre). TV: *Boardwalk Empire*, *Law and Order: SVU*. Upcoming Film: *Bluebird*. David is a teaching artist with Manhattan Theatre Club. BFA Florida State University.

CLARE O'MALLEY (Katie Doogan) is delighted to be back at Irish Rep. She was last seen on the Mainstage with her solo show, *Transatlantic Living* for which she received an Agility Award (Irish Arts Council). Irish Rep: Nora Clitheroe in *The Plough and the Stars*, Sinead in *Pumpgirl*, Nora in *Riders to the Sea*. Clare originated the role of Lily in *The Dead, 1904* at IAHS. Favorite Regional Credits: Hetty in *Heather Feather*, Beth in *Something Wicked This Way Comes*, Joan in *Saint Joan* (Delaware Theater Company). Nina in *Vanya and Sonia and Masha and Spike* (Philadelphia Theater Company). *The Threepenny Opera & Metamorphoses* (The Arden), *Private Lives* (The Walnut). Favorite Irish Credits: *The Dead* (The Abbey Theater), *The Last Summer* (The Gate Theatre) *Parcel From America* (Smock Alley). FILM: CREED. TV: *Distemper*, *Isolathuns*, *Benighted Entries*. Clare's single *The Collector* available Spotify / iTunes / Amazon / YouTube. Her debut EP is scheduled for release later this year.

CIARÁN O'REILLY (S.B. 'Screwballs' O'Donnell, Director, Producing Director) Favorite directing credits include: *Love Letters*, *Endgame* (Off-Broadway Alliance Award for Best Play Revival, OCC Nom., Lortel Nom., and Drama Desk Nom.), *The Butcher Boy*, *A Touch of the Poet*, *Autumn Royal*, *A Touch Of the Poet**, *The Weir** (*Performances on Screen), *Lady G: Plays and Whisperings of Lady Gregory*, *Dublin Carol*, *The Shadow of a Gunman*, *The Seafarer*, *The Dead, 1904*, *Shining City*, *Off the Meter*, *On the Record*, *The Weir* (Calloway Nom.), *Banished Children of Eve*, *The Emperor Jones* (Callaway Award, O'Neill Credo Award, Drama Desk, Drama League, and Lucille Lortel Nom.), *The Hairy Ape* (Drama Desk Drama League and Callaway Nom.), *Philadelphia, Here I Come!* (Drama Desk Nom). Irish Rep acting roles include *Da*, *Juno and the Paycock*, *Dancing at Lughnasa*, *Molly Sweeney*, *Candida*, *Aristocrats*, *A Whistle in the Dark*, *The Shaughraun*, and *The Irish and How They Got That Way*. He appeared in the Roundabout Theatre Company's production of *A Touch of the Poet* with Gabriel Byrne. He has appeared at the Abbey Theatre in Dublin and made his Broadway debut in *The Corn is Green*. Films include *The Devil's Own* (starring Harrison Ford),

Law & Order, *The Irish...and How They Got That Way*, *Third Watch*, *Bored to Death* and *The Knick*. Ciarán has been inducted into the Irish America Hall of Fame and has been awarded the Presidential Distinguished Service Award for the Irish Abroad, 2019 by President of Ireland, Michael D. Higgins.

TIM PALMER (Tom) is an English and Irish actor who began acting in his hometown theatre in Bedford, UK. Productions include *My Boy Jack*, *History Boys*, *Macbeth*, *Blood Brothers*, *Camelot*, *Romeo and Juliet*. He started his acting training in New York City at the American Academy of Dramatic Arts. Productions included *Blue Stockings* and *Bike America* (dir. George Heslin), *Star Spangled* (Douglas Carter Beane), *The Richard Project* (Owen Horsley). Recent NYC productions include *Washed In The Blood* (Joshua Crone) at the Nubox Theater, Nylon Fusion's production of *The Listening Room* (Ivette Dumeng/Lori Kee) at the New Ohio Theater, and *Land Of Promises* (George Heslin) at The Sheen Center. Tim recently made his film debuts in *Black Box* (Joshua Crone) and *Messenger 666* (Dwayne Buckle), both due to be released late 2024. Tim is thrilled to make his debut at the Irish Repertory Theater.

JAMES RUSSELL (Ned) at Irish Rep, James has been featured in *A Touch of the Poet*, *Lady Gregory: The Plays and Whisperings of Lady Gregory*, *The Shadow of a Gunman*, Neil Pepe's *Juno and the Paycock*, *The Plough and the Stars*, *The Dead, 1904*, *Shining City*, *Port Authority*, Charlotte Moore's *Juno and the Paycock*, and *The Freedom of the City*. NY credits include *Hamlet* (Tim Carroll's The Factory), *Major Barbara* (Shaw Project). Regional credits include *A Midsummer Night's Dream*, *The Liar*, *Playboy of the Western World* (Shakespeare Theatre of New Jersey). Internationally, James performed in *The Flood* (Lyric Theatre, Belfast), *Cymbeline* (Shakespeare's Globe, London). In film, James appeared as Brahm's Heelshire in *The Boy* (Lakeshore Ent, STX), *Free/Lance* (Pegalo), *What's Left Behind*; on TV James plays ADA Polson in *Law and Order: Organized Crime* (NBC), Eddie Lyman in *FBI* (CBS), *Unforgettable* (A&E), *Forever* (ABC), *Deception* (NBC), *Infamous* (NBC), and *Blue Bloods* (CBS). For Dad.

A.J. SHIVELY (Gar (Private)) Broadway: *Paradise Square* (Tony, OCC, Chita Rivera noms.); *Bright Star* (Drama Desk nom.); *La Cage Aux Folles*. Nat'l Tour: *Bright Star*; *The Sound of Music*. Off-Broadway/

WHO'S WHO IN THE CAST

New York: *A Man Of No Importance* (CSC; Lortel award, OCC nom.); *February House* (The Public); *Brigadoon* (Irish Rep); *The Suitcase Under The Bed* (Mint); *Unlocked* (Prospect); *...Guide To A Successful Marriage* (Cherry Lane); *Things To Ruin* (Second Stage); *Little Airplanes Of The Heart* (EST); *ReWrite* (Urban Stages). Regional: Boston Pops; PCLO; Berkeley Rep; Kennedy Center; CTG; Old Globe. TV/Film: *Julia* (HBO Max); *Bull* (CBS); *Hunters* (Amazon Prime); *Homeland* (Showtime); *Madam Secretary* (CBS); *The Blacklist* (NBC); *Younger* (TV Land); *Other People's Bodies* (upcoming); *Nobody Walks In LA*; *From Nowhere*; *Syrup*; *HairBrained*. Training: University of Michigan; RADA.

EMMET EARL SMITH (Joe) feels like a “lucky bloody man” to be making his Irish Rep debut! Theatre: *A Distinct Society* (Pioneer), *The Sound of Music* (Marriott), Julie Taymor’s *A Midsummer Night’s Dream* (Theatre for a New Audience), *Soul Doctor* (New York Theatre Workshop); TV: *New Amsterdam*, *Law and Order*, *Blue Bloods*; Commercial: Goldfish, Pizza Hut; Film: *Mr. Santa* (premiering this holiday season!). Award-winning composer/lyricist (Write Out Loud, New Musicals Inc.) of works performed Off-Broadway, in films, at Carnegie Hall, and regionally; first-time director of a documentary about the survival of a composition from the Sachsenhausen Concentration Camp. Graduate of Northwestern University. Follow @BroadwayGreenAlliance to join the sustainable theatre movement! Thanks to neighbor Ciarán, and love to Maddie, Mom, Dad, Ian, CGF, and Ellipsis. Dedicated to his grandmother Kathleen, and all the McNallys and Galvins from County Cork, without whom he would not be here. @emmetsmithnyc

DAN MACKE (u/s *Gar-Private*, *Ned*, *Tom*, *Joe*) is humbled to be back at the Rep, as well as Ballybeg! Irish Rep: *The Butcher Boy* (u/s *Francie*, *Joe*, *Phillip*), *A Child’s Christmas in Wales* (Dylan Thomas), *Translations* (u/s *Owen*, *Manus*, *Doalty*). Other credits: *Dear Evan Hansen* (Broadway), *A Christmas Carol* (Hartford Stage), *Hello Dolly!* (MacHaydn Theatre), *Peter and the Starcatcher* (Weathervane Theatre). Endless thanks to Ciarán, Charlotte and the whole Rep family. Love to Mom, Dad, Lexi.

POLLY MCKIE (u/s *Madge*, *Aunt Lizzy*) is thrilled to be back home at Irish Rep to tackle another Friel play! Previously at the Rep: *The Butcher Boy*; *The Streets of New York*; *A Child’s Christmas in Wales*

and *The Home Place*. Other Off-Broadway credits: *A Day by The Sea* and *The Daughter-in-Law* (both at The Mint) and *A Lovely Sunday for Creve Coeur* (directed by Austin Pendleton). Regional: *Lost in Yonkers* (New Harmony Theatre), *Into the Woods* (Potsdam Music Theatre). Film: Steven Soderbergh’s *Unsane* (with Claire Foy), *One Second Changes Everything* (American Movie Award: Best Supporting Actress), *Mouthpiece*, *The Perfect One*. Web Series: *Composing Life* (a comedic mockumentary). Audiobook for Disney’s *Brave*. Education and training: University of Glasgow, University of Strathclyde, H.B. studio. pollymckie.com @pollymckie.

BRIAN FRIEL (Playwright) (1929-2015) is widely regarded as one of Ireland’s greatest dramatists, having written over 30 plays across six decades. He was a member of Aosdána, the society of Irish artists, the American Academy of Arts and Letters, the Irish Academy of Letters, and the Royal Society of Literature where he was made a Companion of Literature. He was awarded the Ulysses Medal by University College, Dublin. Plays include *Hedda Gabler* (after Ibsen), *The Home Place*, *Performances*, *Three Plays After* (*Afterplay*, *The Bear*, *The Yalta Game*), *Uncle Vanya* (after Chekhov), *Give Me Your Answer Do!*, *Molly Sweeney* (Winner of the New York Drama Critics Circle Award for Best Foreign Play), *Wonderful Tennessee*, *A Month in the Country* and *Fathers and Sons* (both after Turgenyev), *The London Vertigo* (after Charles Macklin), *Dancing at Lughnasa* (Winner of 3 Tony Awards including Best Play, New York Drama Critics Circle Award for Best Play, Olivier Award for Best Play), *Making History*, *The Communication Cord*, *American Welcome*, *Three Sisters* (after Chekhov), *Translations*, *Aristocrats* (Winner of the Evening Standard Award for Best Play and New York Drama Critics Circle Award for Best Foreign Play), *Faith Healer*, *Living Quarters*, *Volunteers*, *The Freedom of the City*, *The Gentle Island*, *The Mundy Scheme*, *Crystal and Fox*, *Lovers: Winners and Losers*, *The Loves of Cass Maguire*, and *Philadelphia, Here I Come!*.

CHARLIE CORCORAN (Scenic Design) NY designs include: *Endgame*, *The Butcher Boy*, *A Touch of the Poet*, *Autumn Royal*, *The O’Casey Cycle* (Henry Hewes Design Award), *The Seafarer*, *On Beckett*, *Shining City*, *The Emperor Jones* (Hewes Design Award nom.), *The Weir* (Irish Rep), *The Quare Land* (Origin First Irish Award), *Billy and Ray* (Vineyard Theatre), *Straight* (Acorn Theatre), *The Marriage of*

WHO'S WHO IN THE CAST

Figaro, The Triumph of Love (Juilliard), *Craving for Travel* (Peter J. Sharp Theatre), *The Last Smoker In America* (Westside Theatre), *A Perfect Future* (Cherry Lane), *The Bully Pulpit* (Beckett Theatre), *Exits And Entrances* (Primary Stages). Regional theatre designs include: *A Comedy of Tenors* (Outer Critics Circle Award, Cleveland Playhouse, McCarter Theatre), *Vanya and Sonia and Masha and Spike* (The Goodman Theatre), *The Barber Of Seville, The Marriage Of Figaro* (The McCarter Theatre), *Ma Rainey's Black Bottom, Absurd Person Singular, Noises Off* (Two River Theatre), *Without Walls* (Center Theatre Group), *The 25th Annual Putnam County Spelling Bee* (Buck's County Playhouse), *Bad Jews* (Ensemble Theatre Company/English Theatre of Frankfurt) Opera designs include: *Fidelio* (Santa Fe Opera), *Così Fan Tutte* (co-production Metropolitan Opera and Juilliard), *Don Giovanni, Katya Kabanova* (Juilliard), *The Turn of the Screw, The Flood* (Opera Columbus), *The Magic Flute, The Bartered Bride* (Granada Theatre, Santa Barbara), *L'Opera Seria* (Wolftrap Opera). TV designs include: *Full Frontal* with Samantha Bee (TBS), *Mozart in the Jungle* (Amazon), *Believe* (NBC), *Madam Secretary* (CBS).

ORLA LONG (*Costume Design*) is delighted to be returning to the Irish Rep once more. She was nominated for a Lucille Lortel award for Outstanding Costume Design for the Irish Rep's production of *Endgame* last year. Orla holds an MFA in Design from Tisch NYU, a BA in Drama & French Studies from Trinity College Dublin and has worked in the leading houses of the Irish Theatre Industry both nationally and abroad. Compassionate storytelling and deep empathy centers at the heart of her practice. Orla is a proud member of the United Scenic Artists, Local USA 829 and an adjunct professor at NYU Tisch's Undergraduate Drama Program. Credits: *Endgame, The Butcher Boy, Made by God* (Irish Repertory Theatre, NY), *In the Blood, The Real Housewives of the Restoration* [co-design] & *'Tis Pity She's a Housewife* [co-design] (NYU, Tisch), *Juggernaut* (Columbia University), *Beauty and the Beast* (Mill Theatre, Dublin), *Kiss Kiss Slap Slap* (Dublin Fringe Festival), *Cora, Leah & I* (The New Theatre, Dublin), *Bert* (Scene & Heard Festival, Dublin), *The Last Five Years* (Project Arts Centre, Dublin). Associate Design: *Waiting for Godot* (des. Susan Hilferty, Theatre for a New Audience) *Hadestown* (des. Michael Krass, Broadway & National Tour), *Hamlet* (des. Susan Hilferty, St

Ann's Warehouse NY, The Gate Theatre Dublin).
Orlalong.com

MICHAEL GOTTLIEB (*Lighting Design*) has designed over 50 productions at the Irish Repertory Theatre, where his credits include *A Touch of the Poet* (Henry Hewes Design Award nomination), *The O'Casey Cycle* (Henry Hewes Design Award nomination), *Bill Irwin: On Beckett, Woody Sez, Woman & Scarecrow* and *The Weir*. His other New York designs include the Broadway musical *Lysistrata Jones, Storyville* (York), *Major Barbara* (Pearl), *Signs of Life* (AMAS), *Spain* (MCC), and *Election Day* (Second Stage). Regional work includes credits at The Goodspeed, Trinity Rep, The Hangar, The Long Wharf and The Old Globe. He has an Emmy Award and several other award nominations for his work in television. Michael is a graduate of Vassar and The British & European Studies Group, London. mgld.com

M. FLORIAN STAAB (*Sound Design*) is a composer and sound designer based in Brooklyn, NY. Staab was born and raised in Germany and received a BA from Oberlin College and MFA from UIUC/Krannert Center. He is an associate artist with Sinking Ship Productions and teaches at Playwrights Horizons Theater School. His designs have been heard at the Public Theater, Irish Repertory Theatre, Harlem Stage, Trinity Repertory Company, City Theatre Pittsburgh, Center Theatre Group, Mint Theater Company, Pearl Theatre Company, The Eugene O'Neill National Playwrights Conference, The Drama League, New Saloon, Chicago Opera Vanguard and The Metropolitan Museum of Art. Staab is a recording and mixing engineer and designs sound for narrative fiction podcasts. He directed Bill Irwin's *On Beckett / In Screen* for the camera. florianstaab.com

RYAN RUMERY (*Original Music*) Broadway: *Between Riverside and Crazy, The Lightning Thief, Be More Chill, Fool for Love, Thurgood*. Off Broadway: Over 50 productions. Regional: Over 250 productions. Film: *Food and Country* (Sundance 2023), *Ottolenghi and the Cakes of Versailles* (Tribeca 2020), *When We Walk* (AFI 2019), *Awake: A Dream from Standing Rock* (Tribeca 2017), *How to Let Go of the World* (Sundance 2017), *City of Gold* (Sundance 2015). Selected composer for the Sundance Institute of Music and Sound Design Labs at Skywalker

WHO'S WHO IN THE CAST

Sound (2017), and Obie Award for Sustained Excellence in Sound Design and Composition.

NICOLE ROZANSKI (*Properties*) is a New York based Props Designer, Manager, and Artisan, and can also be found working as Props Lead for the Year 2 Graduate Program at NYU Tisch, having worked on shows there such as *A Midsummer Night's Dream*, *Fifth of July*, *Fabulation*, *Yerma*, *Major Barbara*, and *Project Project*. Since graduating from Rollins College in 2021, Nicole has freelanced in various states before moving to New York City in November 2022. Past credits include; Regional: *Double Helix*, *Dial M for Murder* (Props Designer, Bay Street Theater); *The Karate Kid: the Musical*, *In the Heights*, *A Chorus Line* (Props Supervisor, STAGES St. Louis); *Buddy: the Buddy Holly Story*, *American in One Room*, *The Play that Goes Wrong*, *Rounding Third*, *My Lord What a Night* (Florida Studio Theater); Educational: *Fall Scenes* (Props Manager, Yale Opera, School of Music). Nicole would like to thank her mom, dad, sister, grandparents, and friends for all their incredible support and love through the years. For Diana Camilleri, formerly O'Flaherty, thank you. nicolerozanski.com, IG @nicolemarierose.

JANE GUYER FUJITA (*Dialect Coach*) is a voice and dialect specialist based in New York City. She has coached productions in NYC on Broadway, including the upcoming *Cabaret* at the Kit Kat Club, as well as at Lincoln Center, Playwrights Horizons, The Playwrights Realm, Page 73, Primary Stages, The Public Theater, and Signature Theatre. Regionally, she has coached productions at the American Repertory Theater, Williamstown Theater Festival, Yale Repertory Theater, Hudson Valley Shakespeare, The Curran Theater, and Actors Shakespeare Project. Her most recent film and TV credits include: *Ant-Man and the Wasp*, *Loki* (Marvel/Disney+), *A Small Light* (Disney+), and *Cat Person* (StudioCanal). She currently serves as the Head of Voice and Speech at New York University's Graduate Acting Program.

LIAM PRENDERGAST (*Assistant Director*) is a graduate of College of the Holy Cross where he studied Classics and Directing, and completed a thesis adapting the *Iliad* into a new play titled *WRATH*. He is thrilled to be a part of this wonderful team — past Irish Rep productions include

Translations, *Chester Bailey*, *The Butcher Boy*, *Belfast Girls*, *A Touch of the Poet* and *London Assurance*. Additional Off Broadway work: *Caesar and Cleopatra* (Gingold Theatrical Group). Thanks to Charlotte and Ciarán for creating such a welcoming and creative environment, and thanks to my family and friends for their love and support!

APRIL ANN KLINE (*Production Stage Manager*) is excited to be at one her favorite places to work — Irish Repertory Theatre. Some NYC credits include: Irish Repertory Theatre (*The Butcher Boy*, *Chester Bailey*, *The Streets of New York*, *The O'Casey Cycle*); Gingold Theatrical Group (*Arms and the Man*, *Mrs. Warren's Profession*, *Caesar & Cleopatra*); Red Bull Theater (*Arden of Faversham*, *'Tis Pity She's A Whore*, *Dance of Death*); *My Life On A Diet* with Renee Taylor at St. Clement's Theatre; Pearl Theatre Company (*A Taste of Honey*, *No Exit*, *You Never Can Tell*); Naked Angels Theatre (*This Wide Night*); Ma-Yi Theatre Company (*The Romance of Magno Rubio*). Favorite regional credits include: Bucks County Playhouse (*Tommy & Me*); Bay Street Theatre (*Lend Me A Tenor*, *The Mystery of Irma Vep*); Chester Theatre Company (*The Retreat from Moscow*); Long Wharf Theatre (*The Romance of Magno Rubio*). April has also done various shows with the Juilliard School and the New School for Drama programs. April is a proud member of Actors' Equity Association. Love to my family and Marc.

JADE DOINA (*Assistant Stage Manager*) is thrilled to be returning to Irish Rep! Select Off-Broadway: *Chester Bailey*, *The Butcher Boy*, *A Touch of the Poet*, *Dublin Carol*, *The O'Casey Cycle*, *The Dead*, *1904* (Irish Repertory Theatre), *Arms and the Man*, *Mrs. Warren's Profession* (Gingold Theatrical Group), *The Lieutenant* (York Theatre MUFTI), *Lunch Bunch* (PlayCo), *Frankenstein's Monster Is Drunk* (59E59), *Dogg's Hamlet/Cahoot's Macbeth*, *Brecht on Brecht* (PTP/NYC), New York: *Doctor Faustus*, (The Secret Theatre). Regional: *Rock of Ages*, *The Full Monty*, *Man of La Mancha* (Alpine Theatre Project). MMC Alumni.

JZ CASTING (*Casting*) Geoff Josselson, CSA and Katja Zarolinski, CSA. NEW YORK: *Spamalot* (Broadway), *Dracula: A Comedy of Terrors* (New World Stages). Select New York: The Civilians, Ensemble Studio Theatre, Irish Repertory Theatre. Select regional: Alley Theatre, Arena Stage,

WHO'S WHO IN THE CAST

Baltimore Center Stage, Cape Playhouse, City Theatre Company, Goodspeed Opera House, Kennedy Center, Oregon Shakespeare Festival, Paper Mill Playhouse, Pasadena Playhouse, People's Light, Pittsburgh CLO, Pittsburgh Public Theatre, Repertory Theatre of St. Louis, Round House Theatre, Seattle Repertory Theatre, Signature Theatre, Studio Theatre, Theaterworks Hartford, Weston Theater, Woolly Mammoth. jz-casting.com.

CHARLOTTE MOORE (*Artistic Director*) Recent directing assignments: *Aristocrats* (as part of Irish Rep's 35th season long celebration: *The Friel Project*) *Dear Liar* (as part of the *Letters Series*), *A Child's Christmas in Wales*, *Two by Synge*, *The Streets of New York*, *Meet Me in St. Louis**, *Love, Noël**, *Molly Sweeney**, (*Performances on Screen), *London Assurance*, *Love, Noël: The Songs and Letters of Noël Coward*, *The Plough and the Stars* as part of *The O'Casey Cycle*, *On a Clear Day You Can See Forever*, *Three Small Irish Masterpieces* by W.B Yeats, Lady Gregory and J.M. Synge. New York premiere of Brian Friel's *The Home Place*, World premiere of Larry Kirwan's *Rebel in the Soul*, *Finian's Rainbow*, The Phyllis Newman Women's Health Initiative gala, Truman Capote's *A Christmas Memory*, *Juno and the Paycock* and *Dancing at Lughnasa*. New York stage appearances include *A Perfect Ganesh*, *Meet Me in St. Louis*, *The Perfect Party*, *Morning's at Seven*, *Private Lives* (with Elizabeth Taylor and Richard Burton), and many performances with the New York Shakespeare Festival. Ms. Moore has received two Tony Award nominations, the Outer Critics Circle Award, the Drama Desk Award, the Drama League Award, the Irish America Top 100 Irish Award, The Eugene O'Neill Lifetime Achievement Award, and the 2008 Irish Women Of The Year Award. She is the recipient of the St. Patrick's Committee in Holyoke's John F. Kennedy National Award, and has thrice been listed as one of the "Top 50 Power Women" in *Irish America* Magazine. Charlotte was named "Director of the Year" by *The Wall Street Journal* in 2011. Charlotte has been inducted into the Irish America Hall of Fame and awarded the Presidential Distinguished Service Award for the Irish Abroad in 2019 by President of Ireland, Michael D. Higgins.

IRISH REPERTORY THEATRE Founded by Ciarán O'Reilly and Charlotte Moore in 1988, Irish Repertory Theatre opened its doors with Sean O'Casey's *The Plough and the Stars*, and is now in

its 35th Season. Irish Rep is the only year-round theatre company in North America devoted to bringing Irish and Irish-American works to the stage. Recognized with the Jujamcyn Theatres Award in 2007, a special Drama Desk Award for "Excellence in Presenting Distinguished Irish Drama," in 1992, the Lucille Lortel Award for "Outstanding Body of Work," in 2005, and a 2013 Outer Critics Circle Special Achievement Award for 25 years of producing outstanding theatre. Irish Repertory Theatre is proud to present the very best in Irish theatre, from the masters to the new generation of Irish and Irish-American writers who are transforming the stage. Located in the heart of New York's Off-Broadway community, Irish Rep offers an engaging perspective on the Irish and their unique contributions to the world of drama. In May 2020, Irish Rep presented full-length digital productions as filmed during the COVID-19 pandemic as Irish Rep Online, welcoming new audiences from around the globe.

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Director of Marketing & Art Director Muireann Lalor
Director of Audience & Play Development Nicola Murphy Dubej
Assistant General Manager Kate Mandracchia
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Production & Venue Coordinator Jason Brubaker
Literary Intern Andi Grene
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House Managers Cynthia Bajor, Olivia Gesualdi,
Caitland Winsett, Maggie Winslow
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Bank M&T Bank
IT Consultants Red Paladin
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Head Electrician/Programmer Megan Peti
Wardrobe Supervisor Dan Bass
Production Stage Manager April Ann Kline
Stage Manager Jade Doina
Production Associate Gabrielle P. Guagenti
Assistant Director/COVID Safety Manager Liam Prendergast
Assistant Costume Designer Lindsey Eifert
Set Construction Hillbolic Arts & Carpentry
Carpenters Victor Gonzalez, Molly Siskin
Devon Edwards, Alphonso Taylor
Scenic Charge Kelsey Abberger
Electrics Scott McBride, Ethan Newman
Molly Siskin, Aidan Sartori, Raf Tawasil
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Historical Program Content Sarah Moran
Key Art Muireann Lalor
Photography Jeremy Daniel

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CREDITS

Hillbolic Arts & Carpentry
Lighting Equipment Provided
by Hayden Production Services

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The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency please do not run — WALK TO THAT EXIT.

Thoughtless persons annoy patrons and endanger the safety of others by lighting matches or smoking in prohibited areas during the performance and intermissions. This violates a city ordinance and is punishable by law.

— FIRE COMMISSIONER

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The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



The Designers at this Theatre are represented by United Scenic Artists - Local USA 829 of the International Alliance of Theatrical Stage Employees

SERVICES

LATECOMERS will be seated at the discretion of the House Manager at the first appropriate interval on a space available basis.

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A Letter from the Directors

In 2005, our lease was running out on our space on West 22nd Street. Chelsea had become a much more sought-after destination than when we had begun seventeen years before and the real estate wolves were circling to claim our cherished ground.

We knew if we didn't find a way to own our crib, we were destined to become a traveling fit-up show and probably fade away. Friends came to our rescue but none more elegant than Brian Friel, who sent the following dispatch:

"For seventeen years the Irish Repertory Theatre has offered excellent theatre to thousands of New Yorkers, some with Irish connections, some without.

And because that excellence has been pursued with dedication and so selflessly, and because the best theatre involves an experience of the spirit, the ground they occupy has now been made sacred by them.

They have made their space hallowed.

It would be unthinkable if 132 W. 22nd St. were to slip from them and become secularized.

It must remain under their wonderful guardianship." — Brian Friel

Those ringing words inspired us then and has sustained us through the years. Many of those years were occupied in presenting this great playwright's work, fourteen productions in all, which makes this hallowed space all the more sacred by his genius.

CHARLOTTE MOORE, ARTISTIC DIRECTOR

CIARÁN O'REILLY, PRODUCING DIRECTOR

BRIAN FRIEL (1929-2015)

Brian Friel was a dramatist and writer often referred to as the ‘Irish Chekhov’ for his plays exploring social and political life in both the Republic of Ireland and Northern Ireland. Over the course of a career spanning more than sixty years, Friel examined the tangled relationships between nationality, history, and narrative, with large, intergenerational casts of characters. His work was influenced by his upbringing in the rural north of Ireland, with more than a dozen of Friel’s works set in the fictional Donegal town of Ballybeg (translating to “small town”).

Friel was born in Killyclogher near Omagh, County Tyrone, to Sean Friel, a primary-school principal, and Mary McLoone, a postmistress. Friel spent half of his childhood in his father’s home city of Derry before attending St. Patrick’s College in Maynooth as a seminarian — he was never ordained, but graduated with a BA in 1948. In 1954, Friel married Anne Morrison, with whom he raised four daughters and a son. Alongside his work as a teacher, Friel began his career as a writer of short fiction, publishing his first short story in an Irish literary magazine before having work published in *The New Yorker*. By 1960, he was able to leave his teaching post to work full time as a writer.

Friel was given the opportunity to hone his skills as a dramatist when, in 1963, Tyrone Guthrie invited him to observe rehearsals in the Guthrie Theater in Minneapolis, an experience which Friel described as “enabling.” Shortly after, Friel wrote his first major success, *Philadelphia, Here I Come!*, which takes place the evening before a young man emigrates to the United States from Ballybeg. Initially produced at the Gaiety Theatre as part of the Dublin Theatre Festival, the play came to Broadway in 1966, where it received six Tony Award nominations including Best Play and Best Director.

Friel’s momentum as a playwright coincided with The Troubles in Northern Ireland, a period of violent sectarian conflict between nationalists, who wanted Northern Ireland to be part of the Republic of Ireland, and unionists, who wanted Northern Ireland to remain part of the United Kingdom. In 1972, Friel was a member of the crowd present at the Bloody Sunday massacre in Derry as he marched in protest of internment without trial. British soldiers opened fire on protesters, killing at least thirteen civilians and injuring several more. The incident — and its cover-up — inspired Friel’s 1973 play *The Freedom of the City*, which led Friel to meet actor Stephen Rea.

In 1980, Friel and Rea founded Field Day Theatre Company, and its inaugural production of Friel’s new play *Translations* was performed in the Guildhall in Derry. Field Day began publishing pamphlets — and, later, anthologies — on a wide variety of historical, cultural, and academic subjects. At this point in his career, Friel began adapting the works of Anton Chekhov — including *Three Sisters*, *Uncle Vanya*, and *The Bear* — a practice he would continue for more than two decades.

Perhaps Friel’s best-known work, *Dancing at Lughnasa*, premiered at the Abbey Theatre in 1990, and shortly thereafter transferred to the National Theatre in London, winning the Olivier Award for Play of the Year. *Dancing at Lughnasa* ran for more than a year on Broadway and received three Tony Awards including Best Play. A film version was released in 1998 starring Meryl Streep and directed by Pat O’Connor.

In 2006, Friel was elected to the position of Saoi of the Aosdána, the highest honor bestowed by the Irish association of artists, and in 2009 Queen’s University, Belfast, inaugurated the Brian Friel Theatre and Centre for Theatre Research. Friel died on October 2, 2015.

TIMELINE OF BRIAN FRIEL'S LIFE AND WORK



Photo: Bobbie Hanvey

1929 Brian Friel born on January 9th in Killyclogher, County Tyrone, to Sean Friel, a primary-school principal, and Mary McLoone, a postmistress.

1939 Friel and his family move to Derry, his father's home city.

1948 Friel graduates from St. Patrick's College in Maynooth with a BA.

1952 Friel Publishes his first short story, *The Child*, in the Irish literary magazine *The Bell*.

1954 Friel marries Anne Morrison. They will go on to have four daughters and a son.

1958-1959 His first radio play, *A Sort of Freedom*, is produced by BBC Radio Northern Ireland, followed shortly by his second, *To This Hard House*. *The New Yorker* magazine publishes his story *The Skelper*.

1960 His first stage play, *The Francophile*, later retitled *A Doubtful Paradise*, is premiered by the Group Theatre in Belfast. The same year, with a contract from *The New Yorker*, he leaves teaching to write full time.

1962 His play *The Enemy Within* premieres in the Abbey Theatre. His first short-story collection, *A Saucer of Larks*, is published. He begins writing a weekly column in the Irish Press.

1963 *The Blind Mice* premieres in Dublin at the Eblana Theatre. At the invitation of Tyrone Guthrie, Friel spends time as "an observer" at the Guthrie Theater in Minneapolis.

1964 *Philadelphia, Here I Come!* premieres at the Gaiety during Dublin Theatre Festival, produced by the Gate Theatre.

1966 *Philadelphia, Here I Come!* transfers to the Helen Hayes Theater on Broadway and runs for nine months. At the same theater, *The Loves of Cass McGuire* premieres – and closes after 20 performances. Friel publishes a second short-story collection, *The Gold in the Sea*.

1967 *The Loves of Cass McGuire* premieres at the Abbey Theatre, *Philadelphia, Here I Come!* opens in London, and *Lovers* is staged at the Gate Theatre.

1969 *The Mundy Scheme* premieres at the Olympia Theatre in Dublin; its New York run at the Royale Theatre closes after two performances.

1971 *The Gentle Island* premieres at the Olympia Theatre.

1972 Friel marches with members of the Northern Ireland Civil Rights Association in Derry to protest against internment without trial. During the march, British soldiers open fire in the Bogside area, killing at least 13 civilians and injuring others, in an event which would become known as Bloody Sunday.

1973 *The Freedom of the City* opens at the Abbey Theatre in Dublin, informed by Bloody Sunday and the exoneration of British authorities by the Widgery tribunal. The play also premieres at the Royal Court in London, where Friel first meets actor Stephen Rea.

1975-1979 *Volunteers* (1975), *Living Quarters* (1977), and *Aristocrats* (1979) open at the Abbey Theatre.

TIMELINE OF BRIAN FRIEL'S LIFE AND WORK

1980 Friel and Stephen Rea found Field Day Theatre Company, with *Translations* as the company's first production in the Guildhall in Derry. *Faith Healer* has its Irish premiere at the Abbey Theatre, following a 20-day run on Broadway the previous year.

1981 *Faith Healer* premieres at the Royal Court; *Translations* opens in New York and London. Friel's translation of Chekhov's *Three Sisters* premieres in Derry for Field Day followed by a tour.

1982 Premiere of *The Communication Cord* in Derry before touring. Friel is elected a member of Aosdána, an Irish association of established artists.

1987 Friel is appointed to the Irish Senate, Seanad Éireann, where he serves until 1989. His adaptation of Turgenev's *Fathers and Sons* premieres in London at the National Theatre.

1988 *Making History* premieres at the Guildhall in Derry as Friel's final play for the company.

1990 *Dancing at Lughnasa* premieres at the Abbey Theatre then transfers to the National Theatre in London, winning the Olivier Award for Play of the Year. Irish Repertory Theatre produces a revival of *Philadelphia, Here I Come!*

1991 *Dancing at Lughnasa* runs for more than a year at the Plymouth Theatre on Broadway, and wins three Tony Awards, including the award for Best Play. The American premiere of *Making History* takes place at the Irish Repertory Theatre.

1992 Friel's version of Charles Macklin's *The London Vertigo* premieres at Andrew's Lane Theatre in a production by the Gate. His version of Turgenev's *A Month in the Country* premieres at the Gate.

1993-1997 *Wonderful Tennessee* (1993) premieres at the Abbey; its New York run at the Plymouth Theatre ends after nine shows. Friel resigns from Field Day in 1994 and his play *Molly Sweeney* premieres at the Gate Theater before transferring to the Almeida in London. *Give Me Your Answer, Do!* (1997) premieres at the Abbey Theatre.

1998 The film adaptation of *Dancing at Lughnasa*, with a screenplay by Frank McGuinness, is released. Friel's version of *Uncle Vanya* premieres at the Gate Theatre.

1999 The Friel Festival takes place in Dublin, coinciding with Friel's 70th birthday. *Dancing at Lughnasa*, *The Freedom of the City*, *Living Quarters*, and *Making History* are performed at the Abbey; *Aristocrats* is performed at the Gate; an RSC production of *A Month in the Country* is staged.

2001-2005 The National Library of Ireland archives Friel's body of work. *The Yalta Game* (2001) premieres at the Gate. *Two Plays After* (2002), *Performances* (2003), and *The Home Place* (2005) premiere at the Gate Theatre. Irish Repertory Theatre presents a revival of *Philadelphia, Here I Come!*

2006 Elected to the position of Saoi, Aosdána's highest honor.

2007 Friel's version of Ibsen's *Hedda Gabler* opens at the Gate Theatre.

2009 *Aristocrats* is produced at the Irish Repertory Theatre.

2011 Friel is named Donegal Person of the Year for 2010. Irish Repertory Theatre presents *Dancing at Lughnasa* and *Molly Sweeney*; the latter moves to Long Wharf Theatre, New Haven.

2012 Irish Repertory Theatre produces *The Freedom of the City*.

2015 Brian Friel dies on October 2nd.

2016 *Afterplay* has its New York premiere at the Irish Repertory Theatre.

2017 Irish Repertory Theatre presents the New York premiere of *The Home Place*.

2018 *Two by Friel* is staged at the Irish Repertory Theatre, featuring *Lovers: Winners* and *The Yalta Game*.

IRISH REPERTORY THEATRE COMPANY

Brendan Aanes	Orlagh Cassidy	Stephen Gabis	Brian Keane
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PLAY YOUR PART & BECOME A MEMBER!

Help Irish Repertory Theatre bring the finest Irish and Irish-American drama to the stage by becoming a member!
(Each level receives the benefits of prior levels)

FRIEND - \$75 (\$67.50 tax-deductible)

- 20% discount on 1 ticket per production
- Ticket exchange once per production
- Advance ticket sales
- Irish Rep E-Newsletter

SPONSOR - \$150 (\$135 tax-deductible)

- 20% discount on 2 tickets per production
- 2 concessions vouchers

ASSOCIATE - \$275 (\$248 tax-deductible)

- 20% discount on 4 tickets per production
- Waived service charges
- Irish Rep program listing

PARTNER - \$650 (\$585 tax-deductible)

- 12 Ticket Flex Pass (up to \$850 value)
- 20% off tickets beyond Flex Pass
- Welcome gift
- Access to Patron Nights

BENEFACTOR - \$1,250 (\$1,125 tax-deductible)

- 24 Ticket Flex Pass (up to \$1,680 value)
- 4 concessions vouchers
- Premium seating*
- *Subject to availability & conditions*

PRODUCER - \$3,000 (\$2,700 tax-deductible)

- 40 Ticket Flex Pass (up to \$2,800 value)
- 6 concessions vouchers

DIRECTOR - \$6,000 (\$5,400 tax-deductible)

- 60 Ticket Flex Pass (up to \$4,200 value)
- 2 tickets to each Irish Rep Opening Night
- 8 concessions vouchers

ANGEL - \$12,500 (\$11,250 tax-deductible)

- Unlimited Flex Pass*
- *Up to 6 tickets per performance date, subject to availability*

For more information, please visit irishrep.org/membership
or contact Membership at (212) 255-0270 or email at Development@IrishRep.org

Fundraiser for The Brian Friel Centre Glenties, Donegal

The Brian Friel Trust was established in 2017 to found a 'Brian Friel Centre', honouring his rich cultural legacy. The vision and plan of the Trust is to establish a centre incorporating 'The Laurels' and 'The Court house' in Glenties, Co. Donegal.

The Laurels was home to Brian Friel's mother and is the setting of his play *Dancing at Lughnasa*.

Glenties, and the surrounding Donegal landscape, has become immortalised in several of his plays as the fictional village 'Ballybeg'.



LEARN MORE ABOUT
HOW YOU CAN SUPPORT
THIS PROJECT

Scan the QR to visit the
gofundme link



The Brian Friel Trust



James Joyce Reading Group:

Congratulations to the *James Joyce New York Reading Group* on their thirty year anniversary. The group met once a month, for many many years, at the Irish Consulate. Of late they meet once a week online. Anchored by Irish Rep members David Brennan, Peter Burk, Nelly Edmondson, Ned Monaghan & Jim O'Malley the group is curated by Patrick Fitzgerald.

**For more information scan this QR code
to join the WhatsApp!**



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SINCE 1988

The Friel Project

We are proud to present Irish
Repertory Theatre's 35th Season
Celebration: *The Friel Project*.

A retrospective of the work of
renowned Irish playwright Brian Friel,
to take place from October 20, 2023,
through June 30, 2024.

IRISHREP.ORG/THEFRIELPROJECT

TICKETS



PHOTO: BOBBY HANVEY